1884
June 28.
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CATALOGUE

OF THE

LEIGH COURT GALLERY,

THE PROPERTY OF

SIR PHILIP MILES, BART., M.P.:

WHICH (*under the direction of the High Court of Justice*)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

L.44163

On SATURDAY, JUNE 28, 1884,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money *if required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

A Catalogue of the Collection, with Etchings from all the Pictures, was compiled and published by John Young in 1822.

Dr. Waagen in his work 'Art Treasures in Great Britain,' says "The Collection contains a series of fine Works by the most eminent Italian, Flemish, Spanish, and French Masters, which would grace the palace of any monarch."

The Collection is fully reviewed in that work, and in Smith's 'Catalogue Raisonné.'

CATALOGUE.

On SATURDAY, JUNE 28, 1884,

AT ONE O'CLOCK PRECISELY.

M. ANGELO.

1 THE CRUCIFIXION

Wood 1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*

Exhibited at the British Institution, 1822

G. BASSANO.

2 THE CIRCUMCISION

2 *ft.* 5 *in.* by 2 *ft.* 10 *in.*

From the Borghese Palace

Exhibited at the British Institution, 1822

G. BASSANO.

3 CHRIST HEALING THE SICK

2 *ft.* 5 *in.* by 2 *ft.* 10 *in.*

From the Borghese Palace

Exhibited at the British Institution, 1822

FRA BARTOLOMEO.

4 THE VIRGIN AND CHILD

3 *ft.* by 2 *ft.*

From the Borghese Palace

G. BELLINI.

5 THE ADORATION OF THE MAGI

1 *ft.* by 2 *ft.* 9 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 185

Exhibited at Burlington House, 1870

M. A. CAMPIDOGLIO.

6 A FRUIT PIECE

2 *ft.* 9 *in.* by 2 *ft.* 6 *in.*

GUIDO CAGNACCI.

7 SUSANNA AND THE ELDERS

3 *ft.* 6 *in.* by 4 *ft.* 9 *in.*

This picture was formerly in the Collection of H. Hope, Esq.

Described by Dr. Waagen in 'Art Treasures in Great Britain' vol. iii. p. 180

P. CAMPANA.

8 CHRIST PREACHING IN THE TEMPLE

In this picture the painter has introduced the portraits of Solyman the Magnificent, Francis I., Charles V., Cardinal Bembo, Titian, Giorgione Bellini, Henry VIII., Anna Boleyn, and Queen Elizabeth when a little girl.

1 *ft.* by 2 *ft.*

Sir William Farrer
G.O. Farrer sale, Sotheby's
5 Feb. 1947 (106)

ANIBALE CARRACCI.

9 DIANA AND ACTÆON, in a fine landscape with open view of the sea

3 *ft.* 8 *in.* by 5 *ft.* 2 *in.*

During the erection of his noble gallery at Haarlem, the late Mr. Hope visited Paris, where he purchased the collection of a French nobleman. This picture, which is considered to be one of the finest works of Anibale, was one of the number which induced Mr. Hope to make so considerable an addition to his gallery.

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 180

ANIBALE CARRACCI.

10 THE VIRGIN AND CHILD

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*

ANIBALE CARRACCI.

11 THE ENTOMBMENT

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*

A. CARRACCI (after CORREGGIO).

Ph

12 THE DEATH OF ST. FRANCIS

Sotheby's · 6/IV/1955 (119)

1 *ft.* 7 *in.* by 1 *ft.* 1 *in.*

LUDOVICO CARRACCI.

13 ST. JOHN

4 *ft.* by 3 *ft.*

M. CEREZO.

14 THE VIRGIN IN ADORATION

4 *ft.* 11 *in.* by 5 *ft.* 9 *in.*

Exhibited at Burlington House, 1875

C. CIGNANI.

15 JUPITER AND ANTIOPE—a copy of the celebrated work of Correggio in the Louvre

4 *ft.* 6 *in.* by 3 *ft.* 6 *in.*

From the Collection of H. Hope, Esq., 1816

CORREGGIO.

16 HEAD OF THE VIRGIN

1 *ft.* 4 *in.* by 11 *in.*

CORREGGIO.

17 CUPID

11 *in.* by 8 *in.*

CORREGGIO.

18 ST. JOHN

5 *ft.* 4 *in.* by 3 *ft.*

CORREGGIO.

19 THE DEATH OF ST. FRANCIS

1 *ft.* 7 *in.* by 1 *ft.* 1 *in.*

CARLO DOLCE.

20 THE VIRGIN—*oval*

1 *ft.* 1 *in.* by 11 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 184

From the Collection of H. Hope, Esq., 1816

CARLO DOLCE.

21 ECCE HOMO

2 *ft.* 7 *in.* by 1 *ft.* 11 *in.*

DOMENICHINO.

22 ST. JOHN IN A VISION

8 *ft.* 7 *in.* by 6 *ft.* 8 *in.*

This picture, previously to the French Revolution, formed one of the principal ornaments of the Giustiniani Gallery at Rome. When the Giustiniani Gallery was sent to Paris, it was purchased by Delahante, who sold it to Mr. Harris. It subsequently passed from the possession of R. H. Davies, M.P., into that of the present owners.

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 182

DOMENICHINO.

23 A NYMPH SLEEPING, and other figures, in a landscape

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*

SASSO FERRATO.

24 THE VIRGIN AND INFANT CHRIST

2 *ft.* by 1 *ft.* 6 *in.*

F. GUARDI.

25 THE PROCESSION OF THE DOGE AT VENICE

2 *ft.* by 2 *ft.* 3 *in*

F. GUARDI.

26 THE RIALTO

2 *ft.* by 2 *ft.* 3 *in.*

GUERCINO.

27 JOSEPH AND THE ANGEL
1 *ft.* 5 *in.* by 1 *ft.* 4 *in.*

GUERCINO.

28 THE MAGDALEN
2 *ft.* by 1 *ft.* 8 *in.*

GUIDO.

29 CLEOPATRA
3 *ft.* 10 *in.* by 3 *ft.* 3 *in.*
Formerly in the possession of the Princess of Wales at Kensington Palace
Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 184

W. HOGARTH.

30 PORTRAIT OF MISS FENTON, AFTERWARDS DUCHESS OF BOLTON, as Polly Peachem in Gay's 'The Beggars' Opera,' of which character she was the original representative
Oval, 29 *in.* by 23 *in.*
Exhibited at Burlington House, 1875

W. HOGARTH.

31 THE SHRIMP GIRL
25 *in.* by 20 *in.*
Exhibited at Burlington House, 1875

HOLBEIN.

32 WILLIAM TELL: an imaginary Portrait
2 *ft.* 6 *in.* by 2 *ft.*
Exhibited at Burlington House, 1875

G. LAIRESSE.

33 JUPITER AND ANTIOPE

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*

From the Collection of H. Hope, Esq.

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 186

CLAUDE LORRAINE.

34 THE SACRIFICE TO APOLLO

"This superb picture exhibits a view of vast extent and beauty, in addition to which it is distinguished by two temples on the right, one of which is composed of pilasters and a niche containing a statue; the second is of circular form with pillars of the Corinthian order supporting a dome, and stands on an eminence beyond it.

"In front of the former building are a priest and several attendants assembled before an altar, while one of his assistants is slaying the sacrifice; at the same time a man leading a bull decked for the ceremony, accompanied by a priestess and other attendants, are seen arriving from among a cluster of lofty trees on the left; near these are two herdsmen at the foot of a tree, one of whom is seated, from hence the eye looks over a richly diversified landscape through which flows a river traversed by a bridge of four arches, the distance terminates with a spacious bay partly encompassed by hills. A herd of cattle feed on the foreground."

Inscribed "Il Tempio di Apollo, Claudio Gille. Inven. fecit, Rom. 1668"

5 *ft.* 9 *in.* by 7 *ft.* 5 *in.*

Painted for Signor Angelino

Engraved by Woollett, Pardone and Frederick Gwellin

"This and the following picture are known under the appellation of the *Altieri Claudes*, having been purchased from a prince of that name by Mr. Fagan, who concealed them for some time at Naples, and at length succeeded during a popular disturbance to ship them on board an English man-of-war, and consign them to a merchant in this country.

"By some mistake they did not reach their destination, but were landed at a port in the west of England, where they remained for a considerable time and were advertised for sale among custom-house goods; no person, however, bidding the amount of the duty on them, they were fortunately reserved, and ultimately claimed by the owner. These celebrated pictures, for a considerable length of time, were the principal ornaments of the Fonthill Collection. They afterwards became the property of Richard H. Davies, Esq., M.P., for the sum of 12,000*l.*, and were lastly transferred to Leigh Court."—*See Smith's 'Catalogue Raisonné,' vol. viii. p.* 278.

Exhibited at Burlington House, 1870

CLAUDE LORRAINE.

35 THE LANDING OF ÆNEAS IN ITALY

"This capital picture exhibits on the left a broad river, which extends its devious course through a hilly country, and blends with the distant ocean.

"The opposite side is distinguished by a mass of rocky cliffs on whose sides and summits are buildings, consisting chiefly of round and square towers having the appearance of the outworks of a fortified city, probably intended for Carthage. The base of the mountain is concealed by bushes, and a cluster of lofty trees grow on the bank of the river.

"Here two of the ships of the Trojan wanderer have arrived with his armed followers, and the hero is seen standing at the head of his vessels addressing the leaders of a body of soldiers who are at the foot of the trees already noticed.

"On the same side and close to the front are a shepherd and shepherdess sitting together, while their flock reposes in the shade near them."—*See Smith's 'Catalogue Raisonné,' vol. viii. p.* 278, 297

Inscribed "Claudio Gille, inv. fecit, Romæ, 1675 "
5 *ft.* 9 *in.* by 7 *ft.* 5 *in.*
Exhibited at the British Institution, 1818
Exhibited at Burlington House, 1871

CLAUDE LORRAINE

36 A HERDSMAN DRIVING CATTLE THROUGH A RIVER

"This agreeable rural scene is chiefly remarkable for a large river which flows in an oblique direction from the right, and thence passing round a large cluster of trees and bushes extends to the base of the distant hills, where it is crossed by a rustic bridge, not far from which may be noticed a round tower and other buildings on the side of a hill.

"There is also on the right a ruin of a beautiful edifice of the Corinthian order standing amidst trees, and in the opposite side and front is a herdsman with a stick driving ten cows and oxen through a fordable part of the stream; beyond him are seen two peasants reclining at the foot of a tree."
—*See Smith's 'Catalogue Raisonné,' vol. viii. p.* 291

Painted in 1670 *for Signor Francesco Piapiera, Counsellor at Ratisbon*
Engraved by Vivares
Etched with variations by Claude
1 *ft.* 11 *in.* by 2 *ft.* 10 *in.*
This picture was formerly in the possession of John Barnard, Esq., and Walsh Porter, Esq.
Exhibited at Burlington House, 1875

CLAUDE LORRAINE.

37 A SEAPORT: evening

1 *ft.* 11 *in.* by 3 *ft.*

From the Collection of H. Hope, Esq., 1816

CLAUDE LORRAINE.

38 A SEAPORT

3 *ft.* 3 *in.* by 4 *ft.* 5 *in.*

C. MARATTI.

39 THE REPOSE OF THE HOLY FAMILY, with angels

2 *ft.* by 2 *ft.* 6 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 186

R. MENGS.

40 THE ADORATION OF ST. BERNARD

1 *ft.* 10 *in.* by 1 *ft.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 185

MURILLO.

41 THE HOLY FAMILY

The Virgin holds with her right hand the drapery of the naked child, who lies asleep on her lap, his face front, his right hand on his breast, his left on her knee. St. Joseph stands beneath a tree on the right, both looking at the child.

4 *ft.* by 3 *ft.*

From the Collection of M. de Calonne, 1795

From the Collection of H. Hope, Esq., 1816

Exhibited at Burlington House, 1870

MURILLO.

42 THE REPOSE OF THE HOLY FAMILY IN EGYPT

50 *in.* by 67 *in.*

Exhibited at the British Institution, 1822

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 179

MURILLO.

43 THE MARTYRDOM OF ST. ANDREW

The aged Saint naked, except for a linen cloth, is raised in the centre on a saltier cross formed of the trunks of trees, to which he is fastened with cords, his white hair and beard stream loosely in the air as he looks up to the sky, where cherubs appear with the crown and palm of martyrdom; beneath are executioners, two of whom are tightening the cords that bind the martyr's feet; on the left in front is a group of spectators, among them women and a weeping boy; on the right, two soldiers on horseback and others on foot with lances.

4 *ft.* 3 *in.* by 5 *ft.* 6 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 179

MURILLO.

44 ST. JOHN THE EVANGELIST

The saint seated in a reclining posture on a rock, holding a pen in his outstretched right hand, and a book in his left, looks up as if he heard a voice from heaven; on his right is an eagle.

5 *ft.* 9 *in.* by 3 *ft.* 11 *in.*

Formerly in the Collection of M. Robit, at Paris, 1801

From the Collection of H. Hope, Esq., 1816

MURILLO.

45 HEAD OF ST. JOHN THE BAPTIST

The bearded head of the saint lies on a charger which is placed on a table covered with drapery, the face is seen in profile, the upper part of the head to the left.

2 *ft.* by 2 *ft.* 5 *in.*

PARMEGIANO.

46 THE VISION OF ST. JEROME

1 *ft.* 4 *in.* by 1 *ft.*

This picture was sent from Leghorn to be forwarded to the French Museum by order of Napoleon, but the vessel having been captured by an English cruiser, the cargo became the prize of the captors, and this picture with several other works of art, being sold by auction by Mr. P. Coxe, became the property of H. Hope, Esq., at whose sale it was purchased by Mr. Miles.

PARMEGIANO.

47 GRACE TRIUMPHING OVER SIN

1 *ft.* 10 *in.* by 1 *ft.* 4 *in.*

P. POTTER.

48 THREE COWS AT PASTURE

The view represents the usual flat scene so general throughout Holland, varied with a stream of water in front and a few light trees at the side.

Inscribed and dated 1652

1 *ft.* 4 *in.* by 1 *ft.* 3½ *in.*

Collection of R. H. Davies, Esq., M.P., 1814

G. POUSSIN.

49 THE CALLING OF ABRAHAM

6 *ft.* 9 *in.* by 5 *ft.* 1 *in.*

This picture formerly belonged to the Colonna Palace at Rome, and was sold during the confiscations of the French Revolution to the Chevalier Rossi, a Roman of great literary celebrity, it afterwards became the property of Mr. Beckford, by whom it was transferred to R. H. Davies, Esq., M.P.

G. POUSSIN.

50 A LANDSCAPE, with figures in the foreground, and water in the middle distance

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 178

G. POUSSIN.

51 CASCATELLAS OF TIVOLI

4 *ft.* 6 *in.* by 3 *ft.*

This picture and the following were purchased in Paris by Mr. Beckford, and by him sold to R. H. Davies, Esq., M.P.

Exhibited at the British Institution, 1822

Exhibited at Burlington House, 1875

G. POUSSIN.

52 CASCADE AT TIVOLI

This picture represents the cascade formed by the Anio at Tivoli immediately below the grand fall.

4 *ft.* 6 *in.* by 3 *ft.* 4 *in.*

Exhibited at the British Institution, 1822

Exhibited at Burlington House, 1875

N. POUSSIN.

53 THE PLAGUE OF ATHENS

"It is perhaps impossible for art to depict with greater pathos or more solemn effect a subject so heartrending as this picture exhibits. The view is a street of the splendid city of Athens, over which numbers of the plague-stricken inhabitants are distributed, some extended on the ground, others prostrated at the portals of the temples and public buildings. Among a group of the afflicted in the foreground are three women, two of them lying on mattresses, and the third seated at the side; near the latter stands a man in a state of distraction, wildly tearing his hair with both hands, close to this person are two men and a woman sitting by the side of a dying female whose noisome stench compels them to close their nostrils, with this group is an infant standing by the side of its deceased parent. It would be harrowing to describe all the scenes of misery and dismay which meet the eye in every part of the picture, the very air appears pregnant with pestilence, and death in his most horrible aspect reigns triumphant throughout."—*See Smith's 'Catalogue Raisonné,' vol. viii. p.* 96.

4 *ft.* by 5 *ft.* 8 *in.*

Engraved by J. Fittler

Collection of Henry Hope, Esq., 1816

Described in Dr. Waagen's 'Art Treasures in Great Britain,' vol. iii. p. 178

RAFFAELLE.

54 CHRIST BEARING HIS CROSS

A long narrow picture formerly the centre-piece of the predella to the altar-piece which Raffaelle painted for the Nuns of St. Antonio of Padua at Perugia, formerly in the Royal Palace at Naples, therefore painted in 1505.

N.B.—This altar-piece was placed for exhibition in the Louvre some years ago, and afterwards in the National Gallery where it remains, having been offered to the Government by its present possessor, a Spanish nobleman to whom it was presented by the Ex-King of Naples

10 *in.* by 2 *ft.* 10 *in.*

Engraved by Larmessin

From the Orleans Gallery

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 183

Exhibited at Burlington House, 1870

RAFFAELLE.

55 THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN

2 *ft.* by 1 *ft.* 7 *in.*

RAFFAELLE.

56 THE VIRGIN WITH THE INFANT JESUS

The Virgin lifting the veil from the Child, which has just awaked and with much animation stretches out its arms to her.

The composition agrees entirely with the celebrated Loretto picture brought by the French to Paris, and which has disappeared since the Restoration.

3 *ft.* 3 *in.* by 2 *ft.* 9 *in.*

Described in Dr. Waagen's 'Art Treasures in Great Britain', vol. iii. p. 183

RAFFAELLE.

57 POPE JULIUS II.

3 *ft.* 7 *in.* by 2 *ft.* 9 *in.*

ROMANELLI.

58 MUSIC

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*

S. ROSA.

59 A RIVER SCENE, with figures

1 *ft.* 8 *in.* by 2 *ft.* 5 *in.*

S. ROSA.

60 A LANDSCAPE, with figures

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*

RUBENS.

61 THE HOLY FAMILY

The Virgin supporting the Infant Christ standing on her lap, to whom St. John stretches out his arms, St. Francis of Assisi, St. Elizabeth, and St. Joseph.

5 ft. 8 in. high, 6 ft. 7 in. wide

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 182

Exhibited at Burlington House, 1870

RUBENS.

62 THE WOMAN TAKEN IN ADULTERY

"The composition consists of five principal and seven subordinate figures of the size of life seen down to the middle. The accused woman with a countenance expressive of deep repentance stands in the centre, and her chief accusers are on her left, the nearest, in a sacerdotal habit and wearing a phylactery on his forehead, is said to have been intended for a portrait of Calvin, the other for that of Luther. The former with a peculiar archness of expression accompanied by a suitable action appears to have made the charge, and is reciting the law laid down by Moses "that such should be stoned, but what sayest thou?"—whilst the latter with a stoical calmness has his eyes fixed on the Saviour who stands on the opposite side in an attitude of appeal to these accusers. The head of a venerable man seen on the woman's right is considered to be a portrait of Rubens' master Otho Venius. Great expression and splendid colouring are the chief characteristics of this capital picture which is said to have been painted for the family of Knuyf of Antwerp, and devolved by inheritance to the celebrated collector, the Canon Knuyf."—*See Smith's 'Catalogue Raisonné,' part ii. No.* 796.

4 ft. 8 in. by *7 ft. 4 in.*

Engraved by Madlle. Simons and Tassaert in Tresham's 'British Gallery,' by Cardon and by W. Bromley in the 'Forster Gallery'

Collection of the Canon Knuyf, Ant. 1780

Collection of Henry Hope, Esq., 1816

Exhibited in the British Institution, 1818

Exhibited at Burlington House, 1877

RUBENS.

63 THE CONVERSION OF SAUL

"This magnificent picture offers a composition of extraordinary grandeur.

"The principal group consists of four horsemen and six figures on foot, the whole of which are thrown into confusion by the supernatural appearance of the Saviour in the heavens. Saul, the object of this visitation, struck with terror, lies prostrate and senseless on his back in the foreground with one leg on the horse's back, which has fallen forwards upon its knee, at the same instant one of his attendants is stooping at his head to assist him; a little retired from these is another of his escort mounted upon a terrified horse rearing upright, and beyond him is an armed standard bearer. On the right of the picture is a third soldier clad in armour riding a fiery charger which is kicking up behind, those of Saul's attendants on foot are equally affected with terror and dismay.

"A brilliant light emanating from the Saviour is diffused over the centre group, producing an effect at once awful and sublime. In whatever view this superb production is considered, whether with regard to composition and drawing, the richness and glow of the colouring, or the masterly boldness and freedom of the handling, the mind and eye of the connoisseur will dwell upon it with real delight, and confess it to be a work of the highest excellence."—*See Smith's 'Catalogue Raisonné,' vol. ii. p.* 147

8 *ft.* by 11 *ft.* 6 *in.*

Engraved by Bolswert

This noble gallery picture was formerly the property of M. de Montesquieu of whose family it was purchased by Mr. Delahante, to whom the country is indebted for the importation of many firstrate pictures.

Mr. Hastings Elwyn became the possessor of it in 1806, from him it passed into the collection of R. H. Davies, Esq., M.P., at the sum of 4000 guineas.

Exhibited at the British Institution, 1815

Exhibited at Burlington House, 1875

A. DEL SARTO.

64 THE VIRGIN AND CHILD

3 *ft.* 7 *in.* by 2 *ft.* 5 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 179

SCHIDONE.

65 THE VIRGIN TEACHING THE INFANT CHRIST

1 *ft.* 1 *in.* by 10 *in.*

From the Collection of H. Hope, Esq.

T. STOTHARD, R.A.

66 THE PROCESSION OF CHAUCER'S PILGRIMS TO CANTERBURY

11 *in.* by 3 *ft.* 2 *in.*

The engraved picture

LE SUEUR.

67 THE DEATH OF GERMANICUS

5 *ft.* 9 *in.* by 4 *ft.* 7 *in.*

From the Collection of H. Hope, Esq.

TITIAN.

68 VENUS AND ADONIS

5 *ft.* 10 *in.* by 6 *ft.* 8 *in.*

This picture was for many years in the possession of Benjamin West, P.R.A.

Exhibited at the British Institution, 1822

TITIAN.

69 THE GRACES

3 *ft.* 10 *in.* by 3 *ft.* 11 *in.*

From the Collection of H. Hope, Esq.

VAN DYCK.

70 THE VIRGIN AND CHILD

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*

W. VAN DE VELDE.

71 A SEA-PIECE, with fishing-boats and a man-of-war in a storm
1 *ft.* 6 *in.* by 2 *ft.*

J. VERNET.

72 A COAST SCENE
2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*

P. VERONESE.

73 CHRIST'S ENTRY INTO JERUSALEM
1 *ft.* by 1 *ft.* 4 *in.*

L. DA VINCI.

74 ST. JOHN
2 *ft.* 10 *in.* by 1 *ft.* 6 *in.*

This picture was purchased from an emigrant nobleman in the early part of the French Revolution, by H. Hope, Esq.

L. DA VINCI.

75 CREATOR MUNDI

Christ as the Creator of the world holding in his left hand a globe in the centre of which a bright light is seen sparkling, the right hand uplifted.

3 *ft.* 2 *in.* by 2 *ft.* 8 *in.*

This picture was purchased about the end of the last century at Paris by Mr. Bryan, who disposed of it soon after it was brought to this country to the Rev. Mr. Hamilton (brother of Sir William Hamilton, and uncle to the Earl of Warwick) in whose possession it remained until a change of residence induced him to part with it.

Exhibited at the British Institution, 1818

Exhibited at Burlington House, 1877

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